



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

PROGRAMME

Saturday 21st March 2015

Langley Park Centre for the Performing Arts

£ 1.50

www.bromleysymphony.org

Box office: 020 3627 2974

PROGRAMME

Gustav Mahler Symphony N^o. 7

1. Funeral March
2. Night Music
3. Scherzo
4. Night Music
5. Rondo – Finale

There is no interval in this evening's performance.

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on May 16th
at the Langley Park Centre for the Performing Arts:

Humperdinck Prelude 'Hansel and Gretel',
Strauss Serenade for 13 Wind instruments in E flat,
Glazunov Violin concerto (soloist: **Callum Smart**),
Rachmaninov Symphonic Dances.

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian Brown comes from a distinguished line of pupils of Sir Adrian Boult. After graduating from the Royal Academy of Music in London, he studied intensively with Sir Adrian for some years. He remains the only British conductor to have reached the finals of the Karajan Conductors' Competition and the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian said of his work: "He has always impressed me as a musician of exceptional attainments who has all the right gifts and ideas to make him a first class conductor".

In 1992 Adrian Brown was engaged to conduct one of the great orchestras of the world, the St. Petersburg Philharmonic Orchestra. In 1998 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras at the invitation of Sir Roger Norrington. Adrian has also conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta.

In his 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. In 2010 he conducted Elgar's 'The Dream of Gerontius' in Ely Cathedral, his Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, and Mahler's Fifth Symphony in Bromley.

His concerts with the Corinthian Chamber Orchestra in 2011 were met with critical acclaim, and Adrian has been appointed their joint principal conductor.

Britten centenary celebrations included a triumphant return to the Salomon Orchestra in February 2013 conducting Sinfonia da Requiem.

2013 saw Adrian retire from Stoneleigh Youth Orchestra and honoured with being one of three national figures nominated for a Lifetime Achievement Award by 'Music Teacher' and Classic FM. In the summer of 2013 he was awarded the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music, a much appreciated and admired honour.

Plans for the 2014-15 season include a return to the Royal Orchestral Society after a much praised concert in 2014, and two concerts with the Corinthian Orchestra in St James' Piccadilly. Adrian will also give a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He will also complete his project of performing Berlioz 'Les Troyens'.

Adrian Brown was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

Gustav Mahler (1860 - 1911) – Symphony No. 7

In 1904-5 Mahler was possibly at his happiest: joyfully married to Alma, the father of two young daughters, conducting at the Vienna Opera, and enjoying increasing recognition as a composer. The inspiration for the two Andante movements here arrived hard on the heels of the Sixth Symphony at Maiernigg, where he spent his summers composing. However, upon returning the following May, he reported, *‘not a note would come. I plagued myself until I sank into gloom ... then I tore off to walk in the Dolomites. At last I gave it up. I got into the boat to be rowed home. And at the first oar-stroke, the theme (or rather the rhythm and character) of the introduction to the first movement came into my head — and in four weeks, the first, third and fifth movements were done.’*

However, between the completion of the Seventh Symphony in 1906 and its premiere in 1908 Mahler’s life fell to pieces. First, depressed by both reactionary and anti-Semitic elements, he resigned from the Opera. Then he was diagnosed with the heart condition which would prematurely end his life—and then his beloved daughter Maria (4) fell ill and died. In short, the man who eventually premiered the Seventh Symphony was utterly altered from the man who had composed it.

Nor was its premiere a complete triumph. Alma reported, *‘The Seventh was scarcely understood by the public.’* (Of course, there were exceptions. Arnold Schoenberg was smitten: *‘I am now really and entirely yours. It gave me extraordinary pleasure.’*) In short, its power and depth spoke to many, but the Seventh failed to achieve widespread acclaim in Mahler’s lifetime and shortly thereafter, though it has since been reassessed, both as marking an essential stage towards Expressionism, and as a work of inspired genius.

First movement

Amid a setting of ominous and jagged tension, Mahler elects to open with a rare beast, the rich-timbred tenor tuba. Of this solo, Mahler wrote, ‘Here Nature roars!’—though the instrument serves more as a warning signal flare. We are then thrown into the first of Mahler’s trademark marches, which scintillates with nervy trills, high alerts from the horns and threats from the lower brass. From this mood arises a sickly-sweet string theme suggestive of a decadent Viennese society. This is first overruled by another march, with rants from lower brass, and then by an elegant (if faintly twee) ‘romance’ from lush violins, before the march returns.

The development section combines previous elements with a trumpet chorale and that restless oar-stroke motive before stumbling across a theme of luminous and transcendent beauty (with glittering harps, resplendent string lines and a glorious denouement)—all of which is brushed away by those relentless ‘oars’ in the lower strings. Again we have nagging warnings from the tenor tuba, now in full anguished Cassandra mode. There are attestations from both trumpets and horns preceding the recapitulation, blazing with defiance, before the orchestra lurches one last time into that warped Viennese over-ripeness. There are bossy march fragments, a moment of nostalgia for that utterly transcendent middle section and then a frenetic coda

featuring nettled snare-drum, neurotic xylophone, screeching piccolos and full-throttle brass—and what on earth can follow that?

Second movement: Nachtmusik

Mahler once mentioned Rembrandt's painting *Night Watch* in connection with the second movement though his close friend Alphons Diepenbrock objected that this comment had been taken too literally: '*Mahler said that he thought of it as a night patrol. All else that is certain is that it's full of fantastic chiaroscuro—hence the Rembrandt parallel.*'

This movement begins with a pair of horns calling to each other (as if across an Alpine valley) inciting skittering solo woodwinds to rustle like leaves harassed by night winds. Later a more melting theme emerges in horns and celli, precariously pitched between major and minor, both lyrical and strangely feverish, adorned with spicy accents and accompanying *col legno* (striking strings with the actual stick of the bow) and also featuring a sardonic little solo for the double basses.

The cellos then set forth a new, faintly elegant, almost fussy theme, the horns again correspond from a distance, and the first theme is reprised. Then two solo oboes create a vaguely Jewish duet (in thirds, featuring augmented sixths), with additions from muted brass, followed by a great slithering string scale—encompassing five octaves—before a pair of solo cellos echo the oboes' duet. A trumpet then rouses the full orchestra before the first two themes are spun together: the melting tune now featuring additional woodwind fretwork and still richer harmonisation.

The solo horn calls a third time but is answered only by the strings, disappearing into the distance after a night on the town, amid gleeful insults from the tipsy winds. There is a telling moment when an assertive trumpet chord droops from major to minor—this, as well as the cowbells, recollect Mahler's Sixth—and a catty little duo for solo horn and clarinets, before the night patrol heads off amid derisive quips from pizzicato strings and harps.

Third movement: Scherzo

Mahler marks this immensely evocative third movement *Scherzo: Schattenhaft* ('spectral'). (His protégé Bruno Walter described it as 'spook-like'.) Certainly cobwebbed woodwinds crotchet away, while off-beat percussion and spiccato strings throw *col legno*-type tattoos, bone on bone. Amid scudding string triplets and dipping glissandi, eerie bassoons, double basses and viola solos first coalesce and then dissipate in the freezing mist.

A short-lived central trio is introduced by the oboes, with commentary by solo violin and viola. This section is both more elegant and rather more definite, as if the spectres briefly sashay past human passers-by. But at the first opportunity the skeletons overrule with their glittering and demented polytonal prance, which becomes increasingly snippet-like and bitty, until, with a tossed head from the clarinets, the bones swagger off into the distance, disintegrating as they go.

Fourth movement: Nachtmusik

Mahler's astonishingly atmospheric second *Nachtmusik* introduces solo guitar and mandolin, which (with the solo violin) recall strolling street musicians. It opens to café music, with undertones of trauma from the brass echoed by solo violin, and then to a sunny moment with oboes and mandolin, both allusive and delicate.

An expressive duo for solo French horn and solo cello emerges, after which the horn entices the full string section aboard, over plaintive interventions from the street musicians. Eventually the horn, adorned by solo violin, reiterates the first theme. Clouds gather, a brass-whipped thunderstorm rears up only to—yet again—dissipate, leaving the winds ruminating above mandolin and guitar, until the clarinet and street musicians pack up their instruments and head home.

Fifth movement: Rondo Finale

Mahler described this all-encompassing movement (as opposed to the *Nachtmusiks*) as 'bright day' and he wasn't fooling: this is white-bright Mediterranean high noon, with (tubular) bells on. Inspired by—and twice quoting from—Wagner's sunny *Die Meistersinger*, he also contrives to shove in quotes from Offenbach's 'Can-Can' and possibly even Lehar's *Merry Widow Waltz* (though Lehar had yet to publish it).

After an opening of Antarctic grandeur, the celli produce a schizophrenic second theme, almost-but-not-quite lyrical, spurred by pungent *sforzandi* and vicious dynamic switches. The trumpets intervene, preferring the opening mood, then both are subsumed by a new idea in fugal style, recalling Mahler's passion for Bach.

A more bucolic section, initiated by solo Cor Anglais, strolls along until the impatient brass again intervenes, kick-starting more chunkily fugal Bach-work for the strings. Trilling winds chortle down their scales, and out of nowhere a salon-style string quartet breaks out. A sweet-toned flute is overruled by timpani while the solo violin weaves through the texture, until undercut still more feverishly by the timpani. The tempestuous fugal passagework resumes, rising to another climax among growls of discontent from the brass . . . Amid utter and gloriously breathless chaos Mahler allows no mood to prevail for long. Then the celli's schizophrenic theme returns, more joyfully, gaining both adherents and acceleration. Just as the strings appear to be running out of steam the horns lift their bells and the cymbals reinvigorate them in a scrambling reprise of the previous rambunctious feistiness.

There then ensues a bizarre interlude, almost finicky in its precision, perhaps an elderly Viennese couple dancing in their drawing-room, but the tempest is building remorselessly outside, with implacable dotted rhythms and screeching violins—even the (deliberately quoted?) Can-Can is whirled into a mad fugue. As the timpani drowns the fag-end of the Viennese couple's dance, the door to their house is slammed by trumpets and—guess what? The long-delayed march has triumphed against all odds, those feisty horns have got their bells up again, the real bells resound, the timpanist is scarlet, the bass drum and the cymbals and tambourine and trombones and tubas flare and was there ever a better end to a symphony than this?

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Peter Bicknell
Bernard Brook
Ruth Brook
Judy Brown
Andrew Condon
Mark Cousins
Rosie Cousins
Elizabeth Cromb
Claire Dillon
Ruth Elliott
Jenny Endersby
Jane Ferdinando
Stuart Holder
Mike Ibbott (lead 2nd)
Amy Jordan
* Phil McKerracher
Richard Miscampbell
Alan Mitchell
Monika Molnar
Judith Montague
* David Rodker
Philip Starr

VIOLAS

David Griffiths (Principal)
Jenny Carter
Rachel Bowley
John Davis
Richard Longman
* Alan Magrath
Simon McVeigh
Nicola Oliver
Liz Tarrant
Vanessa Townsend

CELLOS

*Alice McVeigh (Principal)
* Helen Griffiths
Helen McDonald
Jane Broadbent
Samantha Carter
Anne Curry
Becky Fage
Andrew Garton
Marion Hitchcock
Mandy Selby
* Berard Somerville
Amanda Stephen

DOUBLE BASSES

Norman Levy (Principal)
Adrian Ball
Henrietta Barnes
Thomas Dignum
Mark Lipski
Andrew Vickers

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
Sharon Moloney
Kim Reilly
David Sullivan (Picc)

OBOES & COR ANGLAIS

* Caroline Marwood
Olivia Fraser
Vicky Dowsett
Philip Knight (Cor)

CLARINETS

Hale Hambleton
Shelley Phillips
Chris Jeffery
Jay Bevan (Eb)
David Floyd (Bass)

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson
Cerys Evans (Contra)

HORNS

Roy Banks
Brian Newman
Jon Cooley
Frank Cottee
Derek Holland

TRUMPETS

Martin Bunce
Derek Cozens
Tim Collett
Clive Griffin
Nicola Rouse

TROMBONES

* Peter Bruce
* John Carmichael
* Paul Jenner

TENOR TUBA

Tom Torley

TUBA

David Young

TIMPANI

David Coronel

PERCUSSION

George English
Louise Goodwin
Catherine Herriott
William Riby
Anthony Summers

MANDOLIN & GUITAR

Benjamin Longman (M)
David Buckingham (G)

HARP

Elizabeth Scora
Elen Hydref

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

Neil Selby

* committee member

BROMLEY SYMPHONY ORCHESTRA

Bromley Symphony Orchestra was formed in 1918 by Miss Beatrice Fowle and Miss Gwynne Kimpton, teachers at Bromley High School for Girls. Over the years, it has earned a high reputation for concerts of professional standard and has worked with many famous soloists and conductors. Sir Adrian Boult conducted regularly in the 1940s and in 1952 Norman Del Mar took over. Internationally renowned soloists who have performed with the orchestra include Paul Tortelier, John Lill, Dennis Brain, Kathleen Ferrier, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

President	Anthony Payne
Vice-Presidents	Shirley & Geoff Griffiths
Chairman	Helen Griffiths

Patrons

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The BSO gratefully acknowledges the generosity of its Patrons, who provide the orchestra with an important and much valued source of funding.

If you are able to support the orchestra in this way, please send your donation (we suggest a minimum of £25 for individuals and £40 for couples) to:
The Treasurer, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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The Orchestra is most appreciative of the help kindly given by many other individuals in the provision of such services as stewards, interval refreshments, ticket and programme sales, stage management and publicity.

For information on our concerts, visit www.bromleysymphony.org
or leave your name & address or email address at the ticket desk.